SOC 471
Department of Sociology
Boğaziçi University
Fall 2021
Moodle + Zoom

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Office hours: Online, by appointment

The Exilic Condition and the Arts*

In the aftermath of the totalitarian experience in the mid-twentieth century, Theodor W. Adorno remarked that "the highest form of morality is not to feel at home in one's home." Similarly, other thinkers such as Georg Simmel, Alfred Schütz, Hannah Arendt, Homi Bhabha, and Edward Said saw the condition of being a perpetual stranger as a crucial way to maintain an ethical and critical presence in the world. More recently, thinkers and artists, such as Rudolphus Teuuwen and Chris Abani, contested their position as romanticizing the exilic condition and warned of the problems of embracing "metaphorical exile" as a spur to imagination and creativity.

While the massive growth of migratory movements or ways of "becoming-exilic-at-home" due to ecological and geopolitical crises and the current pandemic form the underlying sociological concerns of the course, it brings together a constellation of related terms, including exile, statelessness, nomadism, aesthetic, artistic, and intellectual mobility. We understand what exile means today and how it can be found in the forced migrations of populations as well as in the temporal, cultural, and physical alienation of the individual's experiences in the contemporary world. We explore remembering and forgetting, trauma and nostalgia, time and space, social and sexual exclusion concerning visual and performing arts. The course is a multi-faceted and interdisciplinary exploration of exile, displacement, and migration, whether geographical, temporal, corporeal, and performative. We read classical texts from social and political critical theory and testimonies and creative products to illuminate how people, whether forced or choosing to become mobile, leaving their homelands, and remake home away from their native countries. Given the highly transnational nature of the aesthetics, production, and reception models of cultural creation today, we inquire how the experience and mobility of artists and intellectuals complicate the distinctions between migration, exile, cosmopolitanism, and transnational artistic mobility. We study why artists and intellectuals are forced to or choose to move and how they experience their new "home" while probing the manifestations of the "exilic condition" in their creative expressions. We examine how artists have invented new strategies by mobilizing the image, affect, and gesture besides re-imagining mobility within the cultural politics of globalization and hybridization in creative and critical ways. We seek to understand how it can be possible to represent artistic and intellectual life severed from political representation. We debate how the intricate connection between art and politics constitutes an oppositional force against the depriving human and non-human lives from political identity and visibility. We examine the artistic, social, emotional and professional strategies "immigrants" employ to negotiate the demands required of them as exiles and émigrés through a study of their unique creative voices and artistic trajectories. We aim to create a framework to understand how the exilic situation conflates artistic vision and forced performance of identity and how this friction can create a transformative aesthetics.

* The professor reserves the right to make changes to the syllabus.

Course Location

Please download and import the following iCalendar (.ics) files to your calendar system.

Join Zoom Meeting
https://us02web.zoom.us/j/85077423422?pwd=V2tmTUE3UlpoNTdGT3FPOEZ6S05RZz09

Meeting ID: 850 7742 3422
Passcode: 756964

Course Requirements

Participation. Your fundamental requirement in the course is to engage in it, which means to read the assigned material carefully before each meeting and to participate actively in discussions. Please bring one or two questions about the texts you have read for the weekly session to share in the chat function on Zoom. No more than two unexcused absences are permitted. Please contact me by e-mail if you are unable to attend a class for any reason **Class participation counts as 25% of your final grade.** If you miss a Zoom meeting, please let me know. I will email the video recording to you. After you watch the video, please fill in the "Missed the Zoom Meeting" form (available on Moodle) and turn it in before the next session.

Presentation. These presentations should reflect on the assigned reading(s) of the session, either by examining a singular passage or an argument, or by drawing connections across the readings and cases. Whatever format of presentation you choose, you can either accompany it with a 5-7 minute prerecorded audio or video to walk us through the presentation, or a 5-7 minute live explanation of your presentation in class. You have three options as explained below for your presentation. You can create these either by computer or you can take a high-resolution photo of a hand-drawn image to share (through the screen-sharing function on Zoom) with the class. The design is up to you. You can get as creative as you would like within these parameters. **Presentations count as 25% of your final grade.**

Option 1: Concept map
Option 2: Word cloud
Option 3: Poster presentation

Final Project. Your final project needs to treat a well-articulated question or problematic, engaging with the material we have covered throughout the course to address a contemporary or historical phenomenon. **Your final project will constitute 50% of your grade.**

Option 1: Essay (5 single spaced pages, 12 Times New Roman)
Option 2: Photo-essay or video-essay accompanied with a 1-2 page "artistic statement"
Option 3: 10-15 minute podcast

Academic Integrity. Plagiarism or any other form of academic dishonesty will result in serious academic penalties, from a failing grade in the class to expulsion from the university. Students are expected to do their own work and to cite or reference all outside sources of information and ideas. The Chicago Manual of style is an excellent online guide to proper citation format and research standards. https://www.chicagomanualofstyle.org/home.html

Students with Special Needs. Please let me know if you will need any academic accommodation or if you have other concerns. All conversations will be kept confidential.

Schedule

Session 1 | October 7 | Introduction to the Course

Session 2 | October 14 | Exiles, Diasporas, Nomads, and Refugees

Arendt, Hannah. 2007 [1943]. "We Refugees." *The Jewish Writings*. Edited by Jerome Kohn and Ron H. Feldman. New York: Schocken Books, 264-275.

Agamben, Georgio. 1995. "We Refugees." S*ymposium: A Quarterly Journal in Modern Literatures*, 49:2, 114-119.

Said, Edward. 2012. "Reflections on Exile." *Reflections on Exile and Other Essays*. London: Granta, 173-187.

Recommended:

Abani, Chris, 2004. "Resisting the Anomie: Exile and the Creative Self." Hanne, Micheal (ed.). *Creativity in Exile*. Amsterdam, New York: Rodopi, 21-30.

Bhabha, Homi K. 2004. "Dissemination: Time, Narrative, and the Margins of the Modern Nation." In *The Location of Cultures*. London: Routledge, 199-244.

Brodsky, Joseph. 1988. "The Condition We Call Exile: An Address." *New York Review*. January 21.

Buruma, Ian. 2001. "The Romance of Exile." *The New Republic*, February 12, 33-38.

Clifford, James. 1997. "Diasporas." In *Routes: Travel and Translation in the Late Twentieth Century*. Cambridge: Harvard University Press, pp. 244–77.

Teuween, Rudolphus. 2004. "Fading into Metaphor: Globalization and the Disappearance of Exile." Hanne, Micheal (ed.). *Creativity in Exile*. Amsterdam, New York: Rodopi, 283-298.

Session 3 | October 21 | Perpetual Strangers, "Conscious Pariahs"

Arendt, Hannah. 2007 (1944). "The Jew as Pariah: A Hidden Tradition." *The Jewish Writings*. Edited by Jerome Kohn and Ron H. Feldman. New York: Schocken Books, 275-297.

Simmel, Georg. 1971. "The Stranger." In *Georg Simmel: On Individuality and Social Forms*. Chicago: Univ. of Chicago Press, 143–49. (

Schütz, Alfred. 1976. "The Stranger: An Essay in Social Psychology," in *Collected Works*, 3: The Hague: Martinus, 91–106.

Recommended:
Baldwin, James. 1953. "Stranger in the Village." *Notes of a Native Son.*
Hoffman, Eva. 1999. "The New Nomads." *Letters of Transit: Reflections on Exile, Identity, Language, and Loss*. New York: New Press.

Session 4 |November 4| Where are We at Home?

Adorno, Theodor. 1994 [1951]. *Minima Moralia*. Trans. E.F.N. Jephcott. London: Verso, 38-39.
Heller, Agnes. 1995. "Where are We at Home?" *Thesis Eleven*. (41): 1.
Dogramaci, Burcu. "The Migratory Living Room." *Handbook of Art and Global Migration*. Boston, Berlin: De Gruyter, 249-262.

Recommended:
Amery, Jean. 1980 [1966]. "How Much Home Does a Person Need?" A*t the Mind's Limits: Contemplations by a Survivor on Auschwitz and Its Realities*. New York: Schocken Books, 41-61.
Cavafy, C.P. "Ithaca." *Poems*.
https://www.poetryfoundation.org/poems/51296/ithaka-56d22eef917ec
Flusser, Vilem. 2003. "The Freedom of the Migrant." *The Freedom of the Migrant. Objections to Nationalism*. University of Illionis Press, 1-15.
Rushdie, Salman. 1991 "Imaginary Homelands." *Imaginary Homelands: Essays and Criticism 1981-1991*, London: Granta Books, 9-21.

Session 5 | November 11 | Settling in Language, Dwelling in Art

Please watch on your own before class: "Undoing prison" | Panel with Zehra Doğan, Can Dündar and Aslı Erdoğan, (record of the live stream). 26 Feb 2021, Maxim Gorki Theater, Berlin.
https://www.gorki.de/en/live-stream-undoing-prison
Arendt, Hannah. 1994. "What Remains? The Language Remains": A Conversation with Günter Gaus." In *Essays in Understanding*, edited by Jerome Kohn. New York: Harcourt Brace & Company, 1-24.
Also, I urge you to see the entire interview!
https://www.youtube.com/watch?v=Ma5RqKdUQ8Q
Altan, Ahmet. 2017. "Yazarın Paradoksu." K24, 18 September
https://t24.com.tr/k24/yazi/yazarin-paradoksu,1379

Recommended:
Ahmed, Sara. 1999. "Home and Away. Narratives of Migration and Estrangement," *International Journal of Cultural Studies* 2 (3) 1999: 329
Boym, Svetlana. 2002. *The Future of Nostalgia*. Basic Books.
Roy, Arundhati. 2019. "Literature Provides Shelter. That's Why We Need It." *The Guardian*. 20 July.
https://www.theguardian.com/commentisfree/2019/may/13/arundhati-roy-literature-shelter-pen-america
Racz, Imogen. 2015. "Introduction," Chapter 1, and Chapter 6. *Art and the Home: Comfort, Alienation and the Everyday*. I.B. Taurus.

Zim, Rivkah. 2014. "Introduction." *The Consolations of Writing: Literary Strategies of Resistance from Boethius to Primo Levi*. Princeton: Princeton University Press. 1-18.

Session 6 | November 18 | Academies in Exile

Özdemir, Seçkin Sertdemir, Mutluer, Nil and Özyürek, Esra. 2019. "Exile and Plurality in Neoliberal Times: Turkey's Academics for Peace." *Public Culture*, 31 (2).
Said, Edward W. 1993. "Intellectual Exile: Expatriates and Marginals." *Grand Stree*t, no. 47: 112–124.

~~Guest Speaker: Pınar Öğrenci; artist, architect~~
~~(Including screening parts of the artist's recent film *Gurbet* [2021])~~

Recommended:
Kristeva, Julia. 1986. "A New Type of Intellectual: The Dissident," in *The Kristeva Reader*, ed. T. Moi. Oxford: Blackwell.
Krohn, Claus-Dieter. 1993. *Intellectuals in Exile: Refugee Scholars and the New School for Social Research*. Amherst: University of Massachusetts Press.
Wheatland, Thomas. 2009. *The Frankfurt School in Exile*. Minneapolis: University of Minnesota Press.

Session 7 | November 25 | Becoming-Exilic-at Home: Isolation, Loneliness and Solitude

Arendt, Hannah. "Ideology and Terror: A Novel Form of Government." *The Review of Politics*. 15(3), 303-327.
Gessen, Masha. 2020. "Political Consequences of Loneliness and Isolation During the Pandemic." *The New Yorker*. May 5. https://www.newyorker.com/news/our-columnists/the-political-consequences-of-loneliness-and-isolation-during-the-pandemic

Recommended:
Arendt, Hannah. 1993. "Humanity in Dark Times" and "Karl Jaspers: A Laudatio." *Men in Dark Times*." New York: Harcourt, Brace & World.
Berkowitz, Roger. "Solitude and the Activity of Thinking." *Thinking in Dark Times: Hannah Arendt on Ethics and Politics*. Roger Berkowitz, Jeffrey Katz, and Thomas Keenan (eds.). Fordham University Press, 237-245.

December 2 | * No Class *

Session 8 | December 9 | Planetary Exile

Guest speaker:
Ali Mahmut Demirel, visual artist and architect
https://www.ali-m.de/

Arendt, Hannah. 1958. "Prologue." In *The Human Condition*, 1-5.
Arendt, Hannah. 1963. "Man's Conquest of Space." *The American Scholar* (1963): 527-540.

Session 9 | December 16 | Becoming-Exilic-at Home: Isolation, Loneliness and Solitude (*continued from Session 7*)

Arendt, Hannah. "Ideology and Terror: A Novel Form of Government." *The Review of Politics.* 15(3), 303-327.
Gessen, Masha. 2020. "Political Consequences of Loneliness and Isolation During the Pandemic." *The New Yorker*. May 5. https://www.newyorker.com/news/our-columnists/the-political-consequences-of-loneliness-and-isolation-during-the-pandemic

Recommended:
Arendt, Hannah. 1993. "Humanity in Dark Times" and "Karl Jaspers: A Laudatio." *Men in Dark Times*." New York: Harcourt, Brace & World.
Berkowitz, Roger. "Solitude and the Activity of Thinking." *Thinking in Dark Times: Hannah Arendt on Ethics and Politics*. Roger Berkowitz, Jeffrey Katz, and Thomas Keenan (eds.). Fordham University Press, 237-245.

Recommended films: *1984* (1984) and *The Circle* (2017)

Session 10 | December 23 | Postmigrant Aesthetics and Theatres of Exile

***** FINAL PROJECT TOPICS DUE! *****

Sharifi, Azadeh. 2018. "Multilingualism and Postmigrant Theatre in Germany." *Modern Drama* 61 (3): 328–51. (Efe)
Seyben, Burcu Yasemin. "My Life Has Become More Absurd Than My Play": Mi Minör and the Crackdown on Artistic Freedom in Turkey." *TDR: The Drama Review* 63, no. 3 (2019): 36-49. (Bera)
Verstraete, Pieter. 2018. "Acting Under Turkey's State of Emergency." *Performance Matters*, 4(3), 49-75.

Recommended:
Boal, Augusto. 2019. *Theatre of the Oppressed*. London: Pluto Press.
Brandstetter, Gabriele, Gerko Egert, and Holger Hartung. 2020. *Movements of Interweaving: Dance and Corporeality in Times of Travel and Migration* (selection).
Cox, Emma. 2014. *Theatre & Migration*.
Dragan Klaic, Post-Yugoslav Theater Exile: Transitory, Partial and Digital, in Neubauer, J., & Török, B. Z. (Eds.). (2009). *The Exile and Return of Writers from East-Central Europe*. Berlin, Boston: De Gruyter.
Gaonkar, Anna Meera, Astrid Sophie Ost Hansen, Hans Christian Post, and Moritz Schramm. 2020. *Postmigration Art, Culture, and Politics in Contemporary Europe*. Bielefeld: Transcript.
Rudakoff, Judith, ed. 2017. *Performing Exile: Foreign Bodies*. Bristol, UK; Chicago, USA: Intellect, 2017.

Seyben, Burcu Yasemin. 2021. *Struggle and Survival under Authoritarianism in Turkey. Theatre under Threat.* Blue Ridge Summit: Rowman & Littlefield Publ.

Solomon, Noémie. 2018. "dancing a people to come: Variations on Sovereignty in Québécois Choreography." In *Bodies of Evidence: Ethics, Aesthetics, and Politics of Movement*. Vienna: Passagen Verlag, pp. 81-99.

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Session 11 | December 30 | Aesthetics of Displacement and Bodies Across Borders

Cusenza, Cristina. 2019. "Artists from Syria in the International Artworld: Mediators of a Universal Humanism." *Arts* 2019, 8, 45.

Said, Edward. 2011. "The Art of Displacement: Mona Hatoum's Logic of Irreconcilables," in Saloni Mathur (ed.) *The Migrant's Time: Rethinking Art History and Diaspora*. Sterling and Francine Clark Art Institute, 10-16.

Hameed, Ayesha. "A Rough History (on the destruction of fingerprints." In *Bodies of Evidence: Ethics, Aesthetics, and Politics of Movement*, ed. Gurur Ertem and Sandra Noeth. Vienna: Passagen Verlag, pp. 35-51.

Schneider, Rebecca. 2018. "That the Past May Yet Have Another Future: Gesture in the Times of Hands Up." *Theatre Journal* 70, no. 3 (2018): 285-306.

Recommended:

Demos, T.J. 2013. "Exile, Diaspora, Nomads, Refugees." *The Migrant Image: The Art and Politics of Documentary During Global Crisis*. Durham, N.C.: Duke University Press, 1-20.

Dogramaci, Burcu. "Toward a Migratory Turn. Art History and the Meaning of Flight, Migration and Exile." *Handbook of Art and Global Migration*. Burcu Dogramaci, Birgit Mersmann (eds.), Berlin, Boston: De Gruyter, 17-37.

Mathur, Saloni (ed.). Introduction. T*he Migrant's Time: Rethinking Art History and Diaspora*. Sterling and Francine Clark Art Institute, vii - xix.

Nass, Saly Ann; Carrie Noland. 2008. *Migrations of Gesture*. 2008. Minneapolis: University of Minnesota Press.

Nield, Sophie. "Hosts and Parasites. Late 19th Century Migration, Bram Stoker's Dracula, and the Discourse of Disease." In *Bodies of Evidence: Ethics, Aesthetics, and Politics of Movement*, ed. Gurur Ertem and Sandra Noeth. Vienna: Passagen Verlag, 215-228.

January 17, 2022! | * FINAL PROJECTS DUE! *****